

4-2013

# Bibliopoetics: The Art and Future of the Book

Umaine Humanities Initiative

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# CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES

## GRANT APPLICATION

<p>I. Applicant/Organization: Christopher M. Ohge/University of Maine Humanities Initiative</p>
<p>II. a. Responsible Organization Officer: Justin Wolff</p> <p>b. Title: Associate Professor of Art History, Director University of Maine Humanities Initiative</p> <p>c. Campus Address (include, Email and Telephone): Department of Art 5743 Lord Hall Orono, Maine 04469-5743 (207) 581-3259 justin.wolff@maine.edu</p>
<p>III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):</p> <p><i>Bibliopoetics: The Art and Future of the Book</i>: April 5-6, 2013, Hill Auditorium, Barrows Hall (with a pre-symposium event on April 5 at the UMaine Museum of Art).</p> <p>What is the legacy of the book in the digital age? <i>Bibliopoetics</i>, a symposium sponsored by the University of Maine Humanities Initiative and the National Poetry Foundation, will investigate the meaning of the term <i>bibliopoetics</i> as an organizing principle of the author's relationship to books, in addition to the challenges that the digital poses to the existence of the book.</p> <p>This symposium seeks to address various questions about the impact of digitization on history, manuscript studies, publishing, and critical editions, and the ways in which poets relate to books and the marketplace of books. One reason for this symposium is the lack of attention given to the artistic considerations of the book, and the digital consideration of the artist; many symposia attend to the future of the book, or the future of digital humanities, without considering how these movements will treat the relics of history or asking how current artists treat the digital. Are poets as afraid of the digital as academics?</p> <p>Participants will include graduate students, professors, publishing experts, and creative writers who view the book and the digital as essential to their professional lives. The format of this symposium encourages conversation: each of the speakers below will be asked to write a short position or case study paper related to the topic, and be prepared to discuss their ideas further in a seminar format. A moderator for each seminar will ask presenters to summarize their position papers; the moderator will then open discussion to all presenters and audience members. The only exception to this format will be the poetry reading, which will feature a 15-minute reading from each poet, followed by a discussion on the poetry of books afterward. This event will be free and open to all in the community.</p> <p><i>Keynote speaker</i>: Wyn Kelley (Massachusetts Institute of Technology). <i>Featured speaker</i>: Duncan White (Wellesley College). <i>Featured poets</i>: George Kalogeris (Suffolk University), Christina Davis (Woodberry Poetry Room, Harvard), Jillian Saucier (Boston University), Anna Moschovakis (Ugly Duckling Presse, NY, NY).</p> <p><b><i>Additional speakers included in full program, attached below.</i></b></p>
<p>IV. Budget Proposal Form must be attached.</p> <p><b>Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.</b></p>

**SEND COMPLETED APPLICATION VIA EMAIL TO:**      christi.renzi@maine.edu

**Cultural Affairs/Distinguished Lecture Series Fund  
Budget Proposal Form**

Applicant/Organization: Christopher M. Ohge/UMaine Humanities Initiative  
 Responsible Officer: Justin Wolff  
 Event Title: Bibliopoetics: The Art and Future of the Book  
 Event Date: April 5-6, 2013

Total Program Budget: \$7,884  
 Amount Committed by Applicant Organization: \$3,942  
 Total Amount Requested from Other Funding Sources: \$0  
 Please List Sources & Amounts below:

Amount Requested from CA/DLS Committee: \$3,942\*

Revenues, if any, expected (fees, ticket sales): n/a

Budget Breakdown of Expenses and funds to be used:	CADLS	Other
Honoraria/Services (explain below)		
\$3,750 (honoraria)	\$1,875	\$1,875
\$1,000 for keynote speaker		
\$250 for non-UMaine seminar participants (11)		
Travel \$1,692	\$842	\$842
Lodging/Meals	\$1,150	\$1,150
Advertising	\$25	\$25
Printing	\$25	\$25
Supplies and Materials	\$0	\$0
Other (must specify below)	\$25	\$25
*Van for transporting participants		

Total Expenses from CA/DLS funds: **\$3,942\***

Total Expenses from other funds: **\$3,942**

(These two totals should equal the "Total Program Budget" listed above)

\*These amounts should be identical and should not exceed 75% of the total program/event budget – see guidelines for further information. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.

BIBLIPOETICS: THE ART AND FUTURE OF THE BOOK

April 5–6, 2013

A SYMPOSIUM SPONSORED BY THE UNIVERSITY OF MAINE HUMANITIES INITIATIVE  
AND THE NATIONAL POETRY FOUNDATION

*Dear book! I will sell my Shakespeare, and even sacrifice my old quarto Hogarth, before I will part with you. Yes, I will go to the hammer myself, ere I send you to be knocked down in the auctioneer's shambles. I will, my beloved,—old family relic that you are;—till you drop leaf from leaf, and letter from letter, you shall have a snug shelf somewhere, though I have no bench for myself.*

—Herman Melville, *Redburn* (1849)

What is the legacy of the book in the digital age? James Tracy, the headmaster of Cushing Academy in Massachusetts, made news in 2010 by replacing all printed books in the Academy's library with computers coupled with the slogan, "Leadership for the 21st Century." This symbolic act is in keeping with the spirit of the time, yet when does that spirit call for resistance in that it has become tyrannous? This symposium will investigate the meaning of the term *bibliopoetics* as an organizing principle of the author's relationship to books, in addition to the challenges that the digital poses to the existence of the book. No doubt the book is not a fixed object; the papyrus roll eventually gave way to the codex, and the codex gave way to the mass-produced codex. Now it appears that the codex will eventually be replaced by the e-book, the special collections archive with the Internet archive, and the real museum with the digital museum. Yet Michael Wright, director of college sales at Norton, contends that the vast majority of college students still prefer print editions. The trend is nevertheless moving toward the digital replacement of everything, but what will we do with original artifacts? Will rare books become so rare that they will be nostalgic, enigmatic objects from a lost past?

This symposium seeks to address various questions of the impact of digitization on history, manuscript studies, publishing, and critical editions, and the ways in which poets relate to books and the marketplace of books. One reason for this symposium is the lack of attention given to the artistic considerations of the book, and the digital consideration of the artist; many symposia attend to the future of the book, or the future of digital humanities, without considering how these movements will treat the relics of history and asking how current artists treat the digital. Are poets as afraid of the digital as academics?

Participants will include graduate students, professors, publishing experts, and creative writers who view the book and the digital as essential to their professional lives. The format of this symposium encourages conversation; each of the speakers below will be asked to write a short position or case study paper related to the topic, and be prepared to discuss their ideas further in a seminar format. A moderator for each seminar will ask presenters to summarize their position papers; the moderator will then open discussion to all presenters and audience members. The only exception to this format will be the poetry reading, which will feature a 15-minute reading from each poet, followed by a discussion on the poetry of books afterward.

## Schedule

Friday, April 5

**3:00–5:00 p.m. UMaine Museum of Art, Bangor**

**Pre-Symposium Event**

*Place of Mind: Works by John Baily* in collaboration with poet Richard Blanco

**5:30 p.m. Hill Auditorium, Barrows Hall**

**Christopher M. Ohge**

Prelude: Some Principles of Bibliopoetics, and an Introduction

**6:00–7:00 p.m. Hill Auditorium, Barrows Hall**

**Keynote Address: Wyn Kelley**

Margins as Creative Space

**7:00–9:00 p.m.**

**Dinner**

Woodman's Grill

Saturday, April 6

Hill Auditorium, Barrows Hall

**8:00–9:00 a.m.**

**Coffee**

**9:00–10:00 a.m.**

**Introductory Remarks: Duncan White**

Nabokov's Bibliopoetics

**10:00–11:30 a.m. Seminar I. *Bookedness: The Book as Artifact***

It has now been 252 years since A. G. Baumgarten derived aesthetics from the Greek *aisthanomai* to mean the sense of beauty, which now encompasses the philosophy and experience of art. Yet the digital age presents new challenges to the ways in which we judge and experience works of art. This seminar will explore the aesthetics of the printed book. What are the implications for reading on the screen versus the page? How do we evaluate rare books as works of art? Should humanists apply aesthetic criteria to digital texts?

**Mark Schorr** Robert Frost's *New Hampshire* & the "Book of the Poet's Memory."

**Nora Delaney** British poet David Jones's illustrations in his poetry collections.

**Jane Bianco** Jonathan Fisher's woodcuts.

**Kristen Case** Thoreau's late journals.

Moderated by **Justin Wolff**

**11:30 a.m.–1:00 p.m.**

**Lunch**

**1:00–2:30 p.m. Seminar II. *The Art of Editing & Publishing in the Digital Age***

Although e-books and electronic editions represent a small fraction of overall sales and distribution, editors across industries are struggling to identify standards for annotation, design, and other aspects of electronic books and editions. What is the dividing line between responsibly edited, expanded digital texts and information overload? How are book editors in and out of academia responding to the demands of the digital? What are the economics of the book deal? How do literary editors respond to an ever-expanding culture of expression?

**James Sitar** on editorial principles of a literary web site.

**Albert LaFarge** on the literary agent's challenges to e-books.

**Nicole Depolo** TBD

**Tony Brinkley** on translation.

Moderated by **Michael Alpert**

**3:00–4:30 p.m. Seminar III. *Digital Narratives: Library & Archival Practices***

This seminar will discuss the interdisciplinary impact of digitization & the issue of reliable sources. While the digital allows for the proliferation of more information, scholars and editors still grapple with the task to guide that information responsibly, creating a fissure between content and design providers of digital projects. There is also the issue of writing history—that is, how the study of history will change with the emergence of digital narratives & social media. What is the extent to which digitization is either a threat or an enhancement of the critical edition, which is central to the life of all academic disciplines? What will the digital critical edition include—videos, recordings, in addition to text? How will graduate students make time to understand digital tools, coding, & other design principles while trying to master their primary subject matter?

**Rachel Snell** on digital history.

**Pauleena MacDougall** on digitizing folklife records.

**James O'Brien** on the freelance writer in the digital age.

**Richard Hollinger** TBD

Moderated by **Christopher M. Ohge**

**5:00–6:30 p.m. Seminar IV. *Poets on Books: A Reading and Conversation***

Poets read their work and discuss their book-buying and book-borrowing practices, as well as allusion and their thoughts on the legacy of the printed book.

**George Kalogeris**

**Jillian Saucier**

**Christina Davis**

**Anna Moschovakis**

Moderated by **Steve Evans**

## Notes on Participants

**Michael Alpert** is the Director of the University of Maine Press.

**Jane Bianco** is the Assistant Curator at the Farnsworth Art Museum in Rockland, Maine.

**Tony Brinkley** is Professor of English and Faculty Associate at the Franco-American Centre at UMaine.

**Kristen Case** is an Assistant Professor of English at the UMaine–Farmington. She is the author of *American Pragmatism and Poetic Practice: Crosscurrents from Emerson to Susan Howe* (Camden House, 2011). Her poems have appeared in *Chelsea*, *The Brooklyn Review*, *Pleiades*, *The Iowa Review*, and elsewhere.

**Christina Davis** is the curator of the Woodberry Poetry Room at Harvard University. She is the author of *Forth a Raven* (Alice James Books, 2006) and *An Ethic* (Nightboat, 2013). Other writings have appeared in *American Poetry Review*, *Boston Review*, *New England Review*, *New Republic*, *Paris Review*, and elsewhere.

**Nora Delaney** is an instructor in the Writing and Humanistic Studies Program at the Massachusetts Institute of Technology. She is the author of the forthcoming collection *Tiles Kissing Close* (Pen and Anvil), and other writings have appeared in *Literary Imagination*, *Little Star*, and elsewhere.

**Nicole Depolo** is an instructor at Fisher College and a PhD candidate at Boston University. She is also a graduate of the Rhode Island School of Design, and worked as a graphic design and editor for Etruscan Press.

**Steve Evans** is Associate Professor of English, UMaine, and Director of the National Poetry Foundation.

**Richard Hollinger** is the Special Collections Librarian at Fogler Library, UMaine.

**George Kalogeris** is Assistant Professor of English at Suffolk University. He is the author of *Camus: Carnets* (Press Wafer, 2006) and *Dialogos: Paired Poems in Translation* (Antilever Press, 2012). His poems and translations have appeared recently in *AGNI*, *Harvard Review*, and *Poetry*.

**Wyn Kelley** is a Senior Lecturer in Literature at the Massachusetts Institute of Technology and the Associate Editor for the *Melville Electronic Library*. She is author of *Melville's City: Literary and Urban Form in Nineteenth-Century New York* (Cambridge University Press, 1996).

**Albert LaFarge** is a Literary Agent and head of the Albert LaFarge Literary Agency. A former deputy editor for *DoubleTake* magazine, he also co-edited *Minding the Store* with Robert Coles (The New Press, 2008) and *The Essential William H. Whyte* (Fordham University Press, 2000).

**Pauleena MacDougall** is the Director of the Maine Folklife Center, UMaine; Faculty Associate in Anthropology; and editor of *Northeast Folklore*.

**Anna Moschovakis** is a poet and editor of Ugly Duckling Presse in Brooklyn. Her latest collection of poetry is *You and Three Others Are Approaching a Lake* (Coffee House Press, 2011).

**James O'Brien** is a freelance writer in New York City. Recently, he has been a news, business, technology, and media correspondent for Mashable, TheAtlantic.com, *The Boston Globe*, *RESEARCH Magazine*, and Rick Smolan's latest book: *The Human Face of Big Data* (2012). O'Brien's fiction and poetry appear regularly, online and in print, in the small press.

**Christopher Ohge** is the Postdoctoral Fellow in Digital Humanities at UMaine. He is also an associate editor of *Melville's Marginalia Online* and a contributing editor at the *Melville Electronic Library*.

**Jillian Saucier** is an MFA Candidate in Poetry at Boston University. Her writings have appeared in *Clarion*, *Literary Matters*, and *Ratfile*.

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**James Sitar** is the Archives Editor at the Poetry Foundation in Chicago.



**Rachel Snell** is a Doctoral Candidate in History at UMaine and the editor of *Khronikos*, the UMaine History blog.

**Duncan White** received his PhD at Oxford University and his MA in Russian Literature at University College London. He co-edited *Transitional Nabokov* with Will Norman (Peter Lang, 2009).


**Justin Wolff** is Associate Professor of Art History, director UMaine Humanities Initiative, UMaine.




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From:  **Christi Renzi** Tuesday, April 02, 2013 1:47:37 PM 

Subject: Re: Bibliopoetics Symposium CADLS Application

To:  **Justin Wolff**

Cc:  **Christopher Ohge**

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Attachments:  CADLS Report.doc / Microsoft Office Word 97 - 2003 Document (28K)

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Dr. Wolff,

Congratulations! The Cultural Affairs committee has decided to fund Bibliopoetics at the requested amount of \$3,942.00. I've attached a report form which will need to be completed once this event has ended and returned along with an Adjusting Entry form and GL backup of expenses. Feel free to let me know if you have any questions!

**Justin Wolff on Sunday, March 10, 2013 at 6:27 PM -0400 wrote:**

Dear Christi,

I have attached the CADLS application for the UMaine Humanities Initiative's spring symposium, *Bibliopoetics: The Art and Future of the Book*.

As you know, I sit on the CADLS committee and will attend the meeting on April 2 to answer any questions about the application. In the meantime, please let me know if you spot any problems with the application.

Many thanks,

Justin

Christi Renzi

Administrative Specialist  
Office of the President  
200 Alumni Hall  
207-581-1512

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BIBLIPOETICS: THE ART AND FUTURE OF THE BOOK

April 5–6, 2013

A SYMPOSIUM SPONSORED BY THE UNIVERSITY OF MAINE HUMANITIES INITIATIVE  
AND THE NATIONAL POETRY FOUNDATION

*Dear book! I will sell my Shakespeare, and even sacrifice my old quarto Hogarth, before I will part with you. Yes, I will go to the hammer myself, ere I send you to be knocked down in the auctioneer's shambles. I will, my beloved,—old family relic that you are;—till you drop leaf from leaf, and letter from letter, you shall have a snug shelf somewhere, though I have no bench for myself.*

—Herman Melville, *Redburn* (1849)

What is the legacy of the book in the digital age? James Tracy, the headmaster of Cushing Academy in Massachusetts, made news in 2010 by replacing printed books in the Academy's library with computers coupled with the slogan, "Leadership for the 21st Century." This symbolic act is in keeping with the spirit of the time, yet when does that spirit call for resistance in that it has become tyrannous? This symposium will investigate the meaning of the term *bibliopoetics* as an organizing principle of the author's relationship to books, in addition to the challenges that the digital poses to the existence of the book. No doubt the book is not a fixed object; the papyrus roll eventually gave way to the codex, and the codex gave way to the mass-produced codex. Now it appears that the codex will eventually be replaced by the e-book, the special collections archive with the Internet archive, and the real museum with the digital museum. Yet Michael Wright, director of college sales at Norton, contends that the vast majority of college students still prefer print editions. The trend is nevertheless moving toward the digital replacement of everything, but what will we do with original artifacts? Will rare books become so rare that they will be nostalgic, enigmatic objects from a lost past?

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*The University of Maine does not discriminate on the grounds of race, color, religion, sex, sexual orientation, including transgender status and gender expression, national origin, citizenship status, age, disability, genetic information, or veterans status in employment, education, and all other programs and activities. The following person has been designated to handle inquiries regarding nondiscrimination policies: Director, Office of Equal Opportunity, 101 North Stevens Hall, 207.581.1226.*

## Symposium Schedule

Friday, April 5

3:00–5:00 p.m. UMaine Museum of Art, Bangor

Pre-Symposium Event

*Place of Mind: Works by John Baily* in collaboration with poet Richard Blanco

5:30 p.m. Hill Auditorium, Barrows Hall

Introductions: Dean Jeff Hecker, Justin Wolff

Christopher M. Ohge

Prelude: Some Principles of Bibliopoetics

6:00–7:00 p.m. Hill Auditorium, Barrows Hall

Keynote Address: Wyn Kelley

Margins as Creative Space

7:00–8:00 p.m.

Dinner

University Club, Fogler Library

Saturday, April 6

Hill Auditorium, Barrows Hall

8:00–9:00 a.m.

Coffee

9:00–10:00 a.m.

Introductory Remarks: Duncan White

Nabokov's Bibliopoetics

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**Mark Schorr** Robert Frost's *New Hampshire* & the "Book of the Poet's Memory."

**Nora Delaney** Illustration as Annotation: Text and Image in David Jones.

**Jane Bianco** Jonathan Fisher and the Making of *Scripture Animals*.

**Kristen Case** Thoreau's late journals.

Moderated by **Justin Wolff**

11:30 a.m.–1:00 p.m.

Lunch

**1:00–2:30 p.m. Seminar II. *The Art of Editing & Publishing in the Digital Age***

Although e-books and electronic editions represent a small fraction of overall sales and distribution, editors across industries are struggling to identify standards for annotation, design, and other aspects of electronic books and editions. What is the dividing line between responsibly edited, expanded digital texts and information overload? How are book editors in and out of academia responding to the demands of the digital? What are the economics of the book deal? How do literary editors respond to an ever-expanding culture of expression?

**James Sitar** on editorial principles of a literary web site.  
**Albert LaFarge** on the literary agent's challenges to e-books.  
**James O'Brien** on the freelance writer in the digital age.  
**Christopher M. Ohge** on digital editions and graphic design.  
**Tony Brinkley** TBD.  
Moderated by **Michael Alpert**

**3:00–4:30 p.m. Seminar III. *Digital Narratives: Library & Archival Practices***

This seminar will discuss the interdisciplinary impact of digitization & the issue of reliable sources. While the digital allows for the proliferation of more information, scholars and editors still grapple with the task to guide that information responsibly, creating a fissure between content and design providers of digital projects. There is also the issue of writing history—that is, how the study of history will change with the emergence of digital narratives & social media. What is the extent to which digitization is either a threat or an enhancement of the critical edition, which is central to the life of all academic disciplines? What will the digital critical edition include—videos, recordings, in addition to text? How will graduate students make time to understand digital tools, coding, & other design principles while trying to master their primary subject matter?

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Poets read their work and discuss their book-buying and book-borrowing practices, as well as allusion and their thoughts on the legacy of the printed book.

**George Kalogeris**  
**Jillian Saucier**  
**Christina Davis**  
**Anna Moschovakis**  
Moderated by **Steve Evans**

## Notes on Participants

**Michael Alpert** is the Director of the University of Maine Press.

**Jane Bianco** is the Assistant Curator at the Farnsworth Art Museum in Rockland, Maine. She has published on artists and their work in *The Magazine Antiques*, *Modernism Magazine*, *Maine Antique Digest* and was a contributing author of *Sublime Spaces and Visionary Worlds: Built Environments of Vernacular Artists* (Princeton Architectural Press, 2007). She is currently preparing a retrospective of painter and textile artist Marguerite Zorach.

**Tony Brinkley** is Professor of English and Faculty Associate at the Franco-American Centre at UMaine.

**Kristen Case** is an Assistant Professor of English at the UMaine–Farmington. She is the author of *American Pragmatism and Poetic Practice: Crosscurrents from Emerson to Susan Howe* (Camden House, 2011). Her poems have appeared in *Chelsea*, *The Brooklyn Review*, *Pleiades*, *The Iowa Review*, and elsewhere.

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**Pauleena MacDougall** is the Director of the Maine Folklife Center at UMaine, the Faculty Associate in Anthropology, and editor of *Northeast Folklore*.

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**Duncan White** received his PhD at Oxford University and his MA in Russian Literature at the University of London. He co-edited *Transitional Nabokov* with Will Norman (Peter Lang, 2009).

**Justin Wolff** is Associate Professor of Art History, and Director of the UMaine Humanities Initiative, UMaine.

## Bibliopoetics Final Budget:

### Lodging

(\$1,725) 23 rooms @ University Inn at \$75 per  
(\$79) 1 rooms @ University Inn at \$79 per  
**(\$1,804) Subtotal**

### Stipends

(\$1,091) Wyn Kelley honorarium (Cambridge, MA)  
(\$500) Duncan White (Arlington, MA)  
(\$341) Mark Schorr (Lawrence, MA)  
(\$341) Nora Delaney (Cambridge, MA)  
(\$341) Albert LaFarge (Boston, MA)  
(\$341) Jillian Saucier (Boston, MA)  
(\$341) Kristen Case  
(\$341) Christina Davis  
(\$270) James Sitar (Chicago, IL)  
(\$270) James O'Brien (NYC)  
(\$270) George Kalogeris (Boston, MA)  
**(\$4,447) Subtotal**

### Travel

(\$506.60) James Sitar (Chicago, IL)  
(\$384.80) James O'Brien (NYC)  
(\$72) Duncan White (Arlington, MA)  
(\$72) George Kalogeris (Boston, MA)  
**(\$1,035.40) Subtotal**

### Meals

(\$433.25) Dinner-University Club (includes rental fee), 4/5  
(\$662.52) Breakfast and lunch (Black Bear Catering), 4/6  
**(\$1,095.77) Subtotal**

### Miscellaneous Expenses

(\$25) Gas (for transporting participants)  
(\$29) Video cable for displaying presentations  
(\$32) Printing Services - Outdoor Sign  
(\$46.52) Printing Services - Fliers  
(\$79.54) Various Supplies & Materials  
**(\$212) Subtotal**

**(\$8,593.73) Total - (Over Budget by \$709.73)**

## Cultural Affairs/Distinguished Lecture Series Grant Report Form

Applicant Organization: University of Maine Humanities Initiative  
Contact Name: Justin Wolff  
Campus Address: Lord Hall  
Phone: 581-3259  
E-mail: justin.wolff@maine.edu

*Summary of Program for which grant funds were awarded, including a brief description, place where the program was held; and date and time:*

Bibliopoetics: The Art and Future of the Book, April 5–6, 2013, Hill Auditorium, Barrows Hall, University of Maine.

Bibliopoetics: The Art and Future of the Book was organized and sponsored by the University of Maine Humanities Initiative, with assistance from the National Poetry Foundation. The symposium investigated the meaning of the term “bibliopoetics” as an organizing principle of the author’s relationship to books, in addition to the challenges that digital media pose to the existence of the book. The panels addressed various questions about the impact of digitization on history, manuscript studies, publishing, critical editions, and the ways in which poets relate to books and the marketplace of books.

Participants included graduate students, faculty, publishing experts, creative writers, and poets who view the book and the digital as essential to their professional lives. The format of the symposium encouraged conversation. A moderator for each seminar asked presenters to summarize their position papers, and then opened discussion to all presenters and audience members. The only exception to this format was the poetry reading, which featured a 15-minute readings from each poet, followed by discussion.

Keynote Speaker: Wyn Kelley, Senior Lecturer in Literature at the Massachusetts Institute of Technology and Associate Editor for the *Melville Electronic Library*. Kelley is the author of *Melville’s City: Literary and Urban Form in Nineteenth-Century New York* (Cambridge University Press, 1996).

Featured Speaker: Duncan White, PhD, Oxford University, MA in Russian Literature, University of London. White co-edited *Transitional Nabokov* with Will Norman (Peter Lang, 2009).

Featured Poets: George Kalogeris (Suffolk University), Christina Davis (Woodberry Poetry Room, Harvard), Jillian Saucier (Boston University), Anna Moschovakis (Ugly Duckling Presse, New York).



*How many people attended the event(s)? If possible describe the different audiences that this program served (i.e. UMaine Students, general community, teachers, etc.).*

About 50 people attended the symposium, with 25-35 people in attendance at each panel. Numbers grew stronger on Saturday afternoon and into the evening. The audience was diverse, but the majority were UMaine students, faculty, and staff. A small group of faculty and graduate students from the University of Southern Maine also attended.

*How was the event promoted? Please attach copies of promotional material.*

Hardcopy flyers and programs (attached) were mailed to all faculty and staff at UMaine. In addition, one month and one week prior to the event, the flyer and program were emailed to all CLAS faculty and staff at UMaine, to various department chairs at the University of Southern Maine, UMaine-Farmington, and Bowdoin, Bates, and Colby colleges. Also, the program and flyer were emailed to Margaret Nagle, Senior Director of Public Relations and Operations at UMaine and various local organizations (museums, historical centers). Social media announcements came out from Twitter and Facebook.

*Please describe any modifications to program or budget made after award:*

1. One participant (Nicole DePolo) had to cancel due a medical issue.
2. We mistakenly accounted Duncan White for a \$250 stipend (correct amount was \$500).
3. The University Club (catered by Black Bear) provided Friday dinner.
4. We canceled the shuttle van service and instead request a gas reimbursement.
5. We hired a videographer to record the keynote.

**Please attach a final budget, an Adjusting Entry form listing expenses, and GL printouts showing expenses to this form.**